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CHICAGO MUSIC DEPARTMENT

By CHARLES E. WATT

PLEASE NOTE.—The Music Department of The Fine Arts Journal is located at 516 Kimball Hall. Send all notices and programs to Mr. Watt at that address, as well as all business communications for the Music Department.

MUSICAL ART SOCIETY.

No more refined concert than that of the Musical Art Society, on March 10th has been given in Chicago this season, and it is doubtful if it has ever been excelled in local annals. The exquisite ensemble, which is the result of fifty artists each one doing his artistic best, and at the same time submerging himself to the whole idea rather than seeking for individual display, and the wonderful finish which is the result of an unprecedented amount of concert experience and routine, combine to make a concert by these singers a positive delight and a rare musical exposition.

Mr. Dickinson displays immense musicianship in the make up of his programs as well as in the directing of the concerts and all the forces employed seem to be in league to make each concert a thorough success.

At this concert the greatest excellence was observed again to be in works of religious intent and those of the early schools were particularly impressive, though scarcely more so than the florid contrapuntal style of Bach. Indeed, so excellent was the *Sanctus* from that composers mass in B Minor that an irresistible desire to hear the club give the work in its entirety was born of the concert.

The second half of the program introduced works of modern composers, though chronologically they extended back as far as Draeske and Liszt. Of the former there was sung a quaint and capricious song of the Brownies, and of the latter the intensely religious "Chorus of Angels" from Faust. Tchaikowsky's "Light Celestial" was extremely beautiful, "Fruelingssehnsucht," by Humperdinck, introduced this Composer of Fairy Operas in a slightly different aspect and George Schumann's "Herr, wie lange" (The Thirteenth Psalm), brought to notice for the first time this composer in works of churchly intent.

The orchestra was at its best and played the first movement of a symphony by Dittersdorf in a most pleasing way, and in all the accompaniments provided a thoroughly reliable background for the tone pictures projected by the society.

ORCHESTRA CONCERTS.

The Theodore Thomas Orchestra concerts have been interesting and profitable. Gabrilowitsch made a great success in the B Minor Concerto by Tchaikowsky—a work which has become a great favorite in Chicago. Francis MacMillen made an unqualified impression

with the Sinding Violin Concerto. Edward Elgar created much curiosity by his announced appearance as conductor *pro tem*, and made good with his own works, being especially brilliant in his "Pomp and Circumstance" march. Ludwig Becker and Bruno Steindel were the soloists April 12th and 13th and for the third week of the month Hugo Heerman is scheduled to play the new Strauss Violin Concerto. The Haydn program given by Walter Damrosch and the New York Symphony Orchestra in Orchestra Hall on April 7th, in honor of the one hundred and seventy-fifth birthday of "the Father of Symphony," was a distinct success and showed the organization in peculiarly good light. The "Queen" and "Farewell" Symphonies were treated in characteristic and beautiful way and the well known "Variations" were given as neatly and musically as it would be possible to ask, while the "Serenade" was played by the cellist of the orchestra (with pizzicati accompaniment of strings) in a way wholly delightful. Mrs. Mary Hissem De Moss was the singer of the evening and made a success which had not been even approached by any visiting artist of the season except Edward Johnson on his appearance with the Mendelssohn Club. Mrs. De Moss has a beautiful voice, a splendid presence and an artistic finish not attained by any but the most diligent of students who are also endowed by nature with rarely temperamental natures. Her work in the Aria from "The Creation" was authentic to the last degree and her singing of some smaller songs colorful and charming. Walter Damrosch and M. Barrere were heard in a piano and flute sonata to great advantage, M. Barrere being a flute player *par excellence* and Mr. Damrosch playing piano in a way surpassed only by his fine conducting.

MARIE HALL.

The fourth concert given by Marie Hall in Chicago this season proved again and most conclusively that she is an artist of the very first caliber and one that Chicago will be glad to hear as often as she chooses to come. At her latest concert she made her first appearance in the Vieuxtemps E Major Concerto, which is in itself most beautiful of music content and which requires also a perfection of violin technic. Miss Hall easily compassed all the difficulties of a technical nature and besides infused the work with an abundance of temperament. The Othello Fantasia (Ernst) is not so pleasing, being rather barren of beauty and monotonous of content, but such as it is Miss Hall played it in finished style. Her chief graces were exhibited, however, in the group of small pieces, which included the Schubert-Wilhelmj "Ave Maria," the Schumann "Traumerei" and the Paganini "Motto

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Perpetuo." In these she was simply charming and carried her audience by storm. Recalls were plentiful and encores were graciously granted.

Miss Lonie Basche was the accompanist and solo pianist and proved herself thoroughly adequate in both lines. She elicits a tone from the piano which is broad and warm and is at all times the very epitome of feminine grace as well.

MUSIC ON THE WEST SIDE.

Lewis Institute does not make any great specialty of music but nevertheless there is in attendance at that school a great number of young musicians and the concerts given from time to time are always of high grade. Mr. George L. Tenney has charge of a Girls' Club, a Boys' Chorus and a Students' Orchestra and occasionally one or more of these gives a concert which is always of distinct worth. Lately there was given a concert—or rather a series of three concerts—each with the same program, by all these forces combined and as a further feature Dr. Hugh Schussler was engaged to sing bass solos. The boys sang "The Passing Troup" (Macey), "Mighty Lak a Rose" (Nevin), and the Lewis Medley with great unction and much effect while the girls did some neat work in "Spring Song" (Houseley), and "Wind in the Trees" (Thomas). The two accompanists were Miss Kathryn Howard and Miss Beatrice Smith, while for the rousing good playing of the orchestra, Miss Ada Campbell acquitted herself splendidly at the piano. Dr. Schussler is a great favorite with the clubs and made his customary resounding success—his number was the prologue from "I Pagliacci," and for encore he added the "Devil's Serenade," from Faust.

MR. EMIL LIEBLING.

In spite of his immense class and multitudinous duties in Chicago, Mr. Emil Liebling still finds it possible to make an occasional concert trip and whenever he does so reflects glory on his home city as well as gathering fresh laurels for himself. His most recent trip carried him to the Southwest and included thirteen recitals. In Dallas, Tex., Mr. Liebling played under the auspices of the Landon Conservatory, and recitals were given at Commerce, Waco, Corsicana, and several other points in that state besides several in Indian Territory.

BACH AND THE APOLLO CLUB.

There has been a constantly growing appreciation of Bach in Chicago for the past decade and the Apollo Club never did a wiser or braver thing than when it decided to put on the great "Passion Music" for the third concert of the current season, which was given in the Auditorium on April 15th.

Occasionally some Catholic Church Choir has been so bold as to sing parts of the great B Minor Mass and the Bach excerpts given by the Musical Art Society have been so fine and delightful as to further whet an appetite al-

ready well developed—for all the schools of the city have for years been preaching the gospel of Bach and fostering an appreciation of his works, especially the piano works, and there is now a very great public not only willing but anxious to hear the "Passion."

The Auditorium was crowded on the evening of the 15th of April and the floridly contrapuntal phrases did not fall on dull or unaccustomed ears but appealed irresistably to a cultured Bach taste. The forces in this concert were of the very best. A boy's choir of fifty augmented the full power of the Apollo Club and the entire Theodore Thomas Orchestra furnished accompaniments. Harrison Wild conducted and Arthur Dunham played the organ.

The choice of soloists was most felicitous—Mrs. Corinne Rider-Kelsey made a great personal and artistic success when she sang with the club two years ago—since then she has appeared twice at the Bach festivals in Bethlehem, Pa., and was in every way worthy of the place she had been chosen to fill. Miss Janet Spencer is also an Apollo favorite and has a voice and style peculiarly fitted to the Bach requirements. Herbert Witherspoon is the Chicago favorite, as far as men singers are concerned and his personality added much charm to the program. Nicholas Douty is a singer who has made a specialty of Bach and has sung many times at Bethlehem and in other Bach festivals. Hans Shroeder, the local baritone, on this occasion made his Apollo Club debut.

THE SUNDAY CONCERTS.

Interest in the Sunday afternoon concerts has not been at a high pitch during the month; Olga Samaroff played to diminished appreciation and Gogorza and Watkin Mills both cancelled their dates. Other engagements to close the season are Schumann Heink, The Kneisel Quartette and Rudolph Ganz in a "Farewell" recital.

DRAMATIC ART EXTRAORDINARY.

Chicago has this season listened to several plays that had a special musical significance. "The Greater Love," which was disclosed at the Studebaker early in the season was a charming picture of the personality and of historic events in the life of Mozart—Aubrey Boucicault was ideal as Mozart and all the stage pictures and personages were wonderfully realistic. Then, in "Peer Gynt," Richard Mansfield showed us the proper application of the Grieg incidental music—music that had long been popular on the concert stage but which was at that time heard first in its proper environment. In "The Girl of the Golden West," Blanch Bates employed a male quartette in the orchestra, which was decidedly unique and which added wonderfully to the effect of the play. All these, however, are double discounted by the wonderful beauty and absolute fidelity of the characterization of Herr Van Barwig in "The Music Master." Not a false note does David Warfield strike in the

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characterization and every word, look and gesture are exactly such as the old musician would have employed in real life. Then too all the incidental uses of music accessories are absolutely correct—no musician could find fault with any of the phraseology of the play or with the use made of incidental music. It is perfect of its kind and a play to be remembered with gratitude.

TALKING MACHINE HIGH ART.

A concert which was of most unique make up and which in its totality was intended to present the claims of the Auxetophone, an advanced type of the talking machine, was given in Music Hall, and enlisted the services of Mr. N. J. Corey (of Detroit), lecturer, and of a stereopticon outfit, besides the before mentioned machine. Mr. Corey is a careful student of grand opera history and in his lecture gave a very neat and interesting resume of the development of the form and meaning of the opera, and on the whole succeeded in making the evening entirely worth while even though his fitness as a lecturer is not startlingly in evidence.

The Auxetophone was used in presenting a long list of famous songs by Homer, Eames, Campanari, Sembrich, Melba, Schumann-Heink, Caruso, Journet, Gadski, Bessie Abbott and Tamagno. All of this was highly interesting as showing the status of the machine and was convincing in so far that it indicated clearly and accurately the pronunciation, phrasing and shading of the various voices—of real tone quality there was but little, and while a few of the songs approached in pleasure—giving the real thing most of them were merely tolerable and a few were distinctly bad. The stereopticon illustrations were as funny as anything ever seen in Music Hall, though they were not intended in that sense.

GRAND OPERA.

The one week of Grand Opera which was vouchsafed to us by the Powers-that-be in the East, was as usual, a big financial success and also quite as usual, more or less of a hodge-podge musically. Many of the better known singers had left the company before the Chicago engagement and there was observed in nearly every performance a laxity of discipline and a paucity of stage picture, which was inexcusable, considering the amount of money this city paid for the scant season.

When the new management at the Auditorium is in force it is to be hoped that Chicago will no longer be compelled to be satisfied with the tag end week of the season—nor would the city be treated thus shabbily now, if there was but enough independence among opera goers to administer just once the stinging rebuke that is justly coming to the Metropolitan Company.

As a matter of record the operas produced were: L'Africaine, Tristan and Isolde, Aida, Mme. Butterfly, Tannhauser, La Boheme, La Tosca, Hansel and Gretel and I Pagliacci. Of

these the only "novelty" was Butterfly, and even that was better done by the Savage forces earlier in the season.

A NEW VIOLIN-PIANO SONATA.

At his violin recital given under the auspices of the American Conservatory in Kimball Hall, Mr. Charles Moerenhaut introduced a Sonata by Guillaume Lekeu, which at this time received its first performance in America. The preliminary announcements as well as the house programs spelled the name Leken, which is a mistake. Guillaume Lekeu lived in Paris, and his life extended only from 1870 to 1894, but this short span was enough to develop a rare musical genius and to prove conclusively that had he lived longer he would have become very great. The faults of the composition are the faults of youth and inexperience. The work is too diffuse, too much material is introduced and at times the changes and transitions are too abrupt. In spite of this, there is a great amount of beauty of original themes and a great display of musicianship in the developing of them. The movements are named *Tres modere—Vif et passionne, Tres lent—Tres simplement et dans—Le sentiment d'un chant populaire, and Finale—Tres anime*. The first is scintillant with clever work for the piano and contains several beautiful themes—the violin part is not much cared for, however. In the slow movement, conditions are reversed—the violin has a meltingly beautiful melody and the piano part is barren. In the last movement a more even attention has been accorded the two instruments and there are a succession of climaxes which are reached through most consistent building. In the work Mr. Moerenhaut was associated with Mr. Silvio Scionti, and the work of the two players was inspirational in its definiteness and finish.

THE A CAPPELLA CHOIR OF EVANSTON.

The A Cappella Choir of Evanston, under the baton of Mr. P. C. Lutkin, gave a concert in the Congregational Church of Ravenswood, complimentary to the Ravenswood Musical Club and not only was the pretty little church filled to its capacity but the program offered was of immense charm and was received by the audience with unqualified approval. This little choir is a replica of the Chicago Musical Art Society in everything except size. It numbers only fourteen singers but the utter beauty of each individual voice and the absolute perfection of ensemble correspond to the same remarkable conditions in the larger club.

A group of sacred songs of the sixteenth century were so fine as to be beyond the pale of ordinary criticism and showed the inherent artistry of the club and the splendid drill of Mr. Lutkin to perfection. The best of this group—if best could be applied to any of the songs, was the "Adoramus te Christe" by Palestrina. Two songs of Lasso gave still further proof of the singers' facility in works of the sixteenth century—one of these being a comic song and the other the well known

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"Matona, Lovely Maiden." Modern madrigals by Elizabeth Stirling, G. Villiers Stanford and Alfred G. Wathall completed a program of rarest charm and positive content. Miss Julia Marshall, the solo violinist, kept entirely within the picture in her sedately played Rust Sonata and added a touch of brilliancy, though still superlatively beautiful tone quality in the Hubay Scenes de la Czardas.

THE MADRIGAL CLUB.

The Chicago Madrigal Club, under the direction of Mr. D. A. Clippinger, gave its second concert of the season in Music Hall on Thursday, March 14th, and proved that notwithstanding the high grade of excellence attained in the past, that it is steadily improving and that nothing short of artistic Parnassus will satisfy the ambition either of singers or director. The ensemble afforded by the thirty selected voices is peculiarly rich and effective—all parts are good, but if a choice were to be made it could be said truthfully that the voices constituting the bass section are particularly rich and musical. The chorus numbers of the evening were Sir Marmaduke (Owst), "My Love Dwelt in a Northern Land" (Elgar), Chorus of Homage (Gericke), "Close of Day" (Nessler), Song of the Pedlar (Williams), "A Wet Sheet and a Flowing Sea" (Borschein), "One Morne" (Corbin), "Sister Awake" (Bateson), "Drink to Me Only With Thine Eyes" (Cole), Lullaby (Brahms), Daffodills (Darke), and "What is More Gentle" (Gilchrist). The Elgar piece was given with a superlatively beautiful tone quality and a careful attention to text values which made its interpretation delightful. The Pedlar Song was given with such an infectious humor as to be captivating—and won a persistent recall. The Gericke piece was given with splendidly sustained quality and with a most convincing climax building—the accompaniment for this was given by four hands and was as effective as it was unique—the players were, George R. Kurtz and Allen W. Bogen.

The special feature of the evening was the singing of the composition by Franz C. Bornschein, of Baltimore, who has the honor of being prize winner of the one hundred dollars annually given by the Kimball Co. on behalf of the club and the intention of which is to stimulate good part song writing. Mr. Bornschein's work is splendidly indicative of the tricky text selected for the effort and is, not only wholly beautiful from a musical standpoint but is as well intensely dramatic. Indeed, so much is required in the way of light and shade that the impression is irresistably given that the opus would be very much more effective with a large choral body than with the Madrigals. However, within the limitations of their numbers they gave it for every iota of its value and the success was immediate and emphatic. Mr. Bornschein was present and came forward in response to calls for "Author."

The soloist for this concert was Mr. Ludwig Becker, the violinist, and it may be said at once that no more resounding success has

been attained in Music Hall this season than was won by Mr. Becker. His tone is so rich and full and his musical insight so true and keen that whatever he elects to play becomes fairly imbued with thoughtfulness and beauty. He is impassioned when he should be and facile when the music turns to lightness; altogether a most delightful concert artist. His numbers were the well known Fantaisie Appassionata by Vieuxtemps, Romanza, Bruch, and Mazurka by Zarzicke. Mr. Birn played most sympathetic accompaniments and encores were given to each number.

NOTES.

Miss Lillian Barr gave a Piano Recital in the Calvary Presbyterian Church in March, presenting a fine program with the assistance of Harmon H. Watt, pianist and Miss Florence May Butler, Soprano.

Miss Monica Graham gave a mid-Lenten concert in the Illinois Theater assisted by Rudolph Ganz and others.

Max Fishel presented his Violin pupils in a diversified and thoroughly enjoyable Recital in Music Hall on March 20th.

Miss Minnie Bergmann appeared in Recital on the 18th.

The "Messiah" was given a gala performance at Park Ave. M. E. Church on the evening of March 29th under the direction of Mr. H. W. Owens. The soloists were: Miss Hazel Dell Neff, Miss Georgia Exline, Mr. Lester Bartlett Jones and Mr. Vermillion.

The Handel Club under the baton of Clement B. Shaw gave a concert in the Auditorium Recital Hall on the 26th.

The American Violin School offered a Faculty Concert in Kimball Hall on the afternoon of March 30th.

The Chicago Glee Club gave a thoroughly good and immensely entertaining Concert at the Central Y. M. C. A. Hall on LaSalle street and thus finished out a course at that place which has been fraught with very unusual interest and which has been an unqualified success in every way.

Mr. Grant Hadley gave a Concert at Galesburg which was a splendid success. On Palm Sunday evening he, was soloist in a special performance of Gaul's "Passion Music" at Grace Church in Oak Park.

Mr. Carl Young has developed his Correspondence Course to such a satisfactory point that it absorbs his time completely. The training of expert assistants is under way and when it becomes possible for these to relieve Mr. Young of some of the detail work, it is his plan to present in Chicago a series of Concerts, demonstrating his methods.

Dr. William Carver Williams, Basso; Soloist at the First Baptist Church, and most popular of Concert and Oratorio Singers, sends out an announcement of the establishing of a new Vocal Studio at 628 Fine Arts Building. Miss Bessie B. Hughes, than whom there is no more facile and resourceful accompanist in this city will be with him. Congratulations and best wishes go with the new studio.

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Mr. Frederick Bruegger of the Fine Arts Building continues to find favor in many directions. Mrs. Bruegger has just been chosen to succeed Eleanor Smith at the Chicago Froebel Association. Miss Florence Stevens, a pupil of Mrs. Bruegger, has gone to the Grand Mogul company. Miss Fredericka Keck, a pupil of Mr. Bruegger, goes with The Sandman. Miss Nellie J. Irwin, Miss Helene Allmendinger, and Mr. Cæsar Samson of the quartette at the Normal Park Presbyterian Church, were chosen from the Bruegger studios. Miss Allmendinger will sing at Fullerton Hall during this month and will also give a recital at Ann Arbor, Mich.

During his recent concert trip, Mr. George Spelman gave vocal recitals in Elmore, Blue Earth, Lake Crystal, and Winnebago City, in Minnesota, and on Sunday was soloist at the First Congregational Church in Minneapolis, his number being "By the Waters of Babylon," which he gave with splendid effect.

IN THE MUSIC SCHOOLS.

On March 7 a program was given by piano and voice pupils of the Sherwood School and on the 21st the pupils of Miss Georgia Kober were heard in a program ranging through a long list of important works, mostly of the modern school, and songs were added by Miss Bessie Ely, a pupil of Mrs. Adah Markland Sheffield.

Mr. E. C. Towne, the popular voice teacher at the American Conservatory, presented the Towne Madrigal Club at Music Hall on March 7th in a splendid program and proved once more that he is a teacher and director who takes infinite pains in his work and that his club shows decided advancement every time it appears. Mr. Allen Spencer was the assistant artist and played a most sparkling list of piano works in his well known brilliant and scholarly style.

The Columbia School of Music presented a pupils' recital in Cable Hall on April 6th, and on April 2d Miss Winnifred Wallace Lamb played a splendidly varied and amply virile program in the same place.

On the 20th of March Miss Edith Kellogg and Mr. Leon Marx were scheduled to give a joint recital, with the assistance of Kate Wisner McClusky, reader. Mr. Marx was unable to attend and on very short notice Mrs. Charlotte Demuth Williams went on and played the Brahms Sonata with Miss Kellogg in his place. This is a dun-colored work and is so excessively repressed and introspective as to make its public playing a matter for consideration. It must be done extremely well or it falls absolutely flat. That Mrs. Williams and Miss Kellogg made it so vitally interesting and displayed in it so much of good tone and interpretative ability and that they were also able to infuse it with tonal loveliness speaks volumes for their musicianly qualities.

Miss Kellogg played also the Prelude, Choral, and Fugue by Cæsar Franck, which Baur and Samaroff had both given us but in

which both failed to make any deep impression; and to say that she vitalized and humanized it and made it positively likable is to say that she is an artist indeed. She gave also the Chopin Berceuse and a Folk Dance by Grieg. Both were characteristically played and were likewise the vehicle through which she proved a fine technic and a temperament which is undoubted, and also an acumen which easily differentiates the varying moods and scenes of her program.

At the Northwestern Conservatory in Evanston there is a continual succession of high grade concerts. On March 21st a fine program of Chamber Music was offered and on April 13th Mr. Ellison Van Hoose presented a splendid vocal recital, with Frank La-Forge assisting at the piano.

The Cosmopolitan Conservatory offered its friends a charming program on March 28th, at which time Mr. Marion Green displayed his beautiful voice and fine presence and Mrs. Collins supplied exceptional accompaniments. Mr. Green has a voice of rare power and beauty, and his Chicago following increases very rapidly. In the March concert all his best points were brought into prominence and his program was received with continuous acclaim. His opening number was the prologue from "I Pagliacci," which he gave with breadth and much effectiveness. The six "Jester Songs," which he is making a feature of his season and which were so heartily applauded by Pittsburgh, comprised a thoroughly well liked section, and Wetzler's "Killiecrankie" was so electrically brilliant that it won a persistent recall for the singer. The audience was evidently made up of personal friends of Mr. Green and every number was applauded to the very echo.

At the Chicago Musical College there was a pupils' recital every Saturday afternoon during the month, the one of March 30th being particularly good. Mr. John B. Miller, the popular tenor, and Mr. Emil Heerman, whose success in joint recital with his father, Hugo Heerman, is still vividly remembered, will give a joint vocal and violin recital in Music Hall April 25th. Mr. Ernesto Consolo will give a piano recital in Music Hall on May 2d.

At the term examination of the Chicago Piano College, held in the lecture rooms of the school on March 28th, the following list of piano concertos was performed by the members of the graduating class: Mendelssohn D Minor and G Minor, Von Weber C Major and E Flat Major, Mozart C Major and E Flat Major, Beethoven C Major, and Rosenhain D Minor. The players were Miss Grace Harrison, Miss Rose Johnson, Miss Grace Jevne, Miss Cora Dammers, Miss Isla Brunner, Mrs. W. G. McGahan, Miss Agda Bohman, Mrs. Edith Hill, Miss Hattie Timmerhoff, and Mrs. J. W. Phillips.

At the Groff-Bryant Institute of Vocal Art there was given during the month a number of pupils' recitals and a very thoroughly good presentation of Liza Lehmann's supremely beautiful "In a Persian Garden."

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CHICAGO CONSERVATORY.

Mr. Walton Perkins has bought the controlling interest in this old and favorite institution. He has been elected president, has secured the cooperation of a board of directors composed of men prominent in business and social circles and is rapidly placing the conservatory in the front rank of the artistic educational organizations of the country.

Mr. Perkins' long and successful career as a pianist, teacher, composer and writer has eminently fitted him for this work, and under his guidance the Chicago Conservatory will be a leading factor in the development of musical art in America.

Mr. Perkins stands for the best in his art. He recognizes nothing else and will tolerate nothing less. He is busily engaged in building up the school.

The piano department will be conducted along the lines of his own ideas of the inculcation of technical principles and their application to the requirements of interpretation. Mr. Perkins numbers among his pupils some of the best pianists of our country, which is the strongest evidence that his system of instruction is practical and effective. The vocal department of the Chicago Conservatory was noted for its efficiency, having included from time to time some of the world's greatest artists. Mr. Perkins has just made a contract with Giovanni Cavaradossi to take charge of this important department. In Sig. Cavaradossi it is safe to say that the Conservatory has the greatest artist ever engaged in teaching the vocal art in Chicago.

Sig. Cavaradossi is one of the greatest artists of the operatic stage. His voice, a magnificent tenor, is unsurpassed. He has been with the Metropolitan Opera Company for some time and has just left that organization. In his appearance in opera he has received instant recognition from both audience and critics, and has been awarded notices most flattering and commendatory by the greatest musical critics of the East. To secure the services of such an artist seldom falls to the good fortune of any institution of musical learning. It gives opportunity to students to learn the Italian school of singing in its purity, as Sig. Cavaradossi is one of the finest exponents of that art. It gives the student the opportunity to study the grand operas under an artist who is an acknowledged authority in the vocal and dramatic side, as he has the traditions of the old Italian school, and being perfectly at home in the usages and requirements both vocal and dramatic, of the modern school of Italian opera.

Sig. Cavaradossi will coach anyone desiring to learn the stage work of any of the grand operas, and those studying under his tuition can be assured that they are receiving the most authentic and latest development of vocal art.

Mr. Perkins is also negotiating with another world-famous artist to take part in the vocal department of the Chicago Conservatory in the way of giving lectures and recitals

to the students in the vocal department. The Conservatory will give weekly recitals by advanced pupils and members of the faculty. In these recitals Sig. Cavaradossi and the other members of the faculty will take part, thus giving to the students the opportunity of hearing the greatest compositions in musical literature given an interpretation unquestioned in its technical perfection and authority.

Mrs. Gertrude Grosscup-Perkins, one of the best equipped and most successful vocal teachers of the country, will have a leading position in this department. Mrs. Perkins is familiar with all schools of vocal art and is well known in the musical world. She numbers among her instructors Signor Jannotto, one of the greatest Italian masters of the day, and Mr. and Mrs. Herbert Witherspoon, than whom there are no greater names in the roll of vocal artists. Mrs. Perkins' work is known both for its excellence from the standpoint of vocal art and for the rapid progress it insures.

Mr. Perkins is also negotiating with one of the greatest pianists before the concert public to-day to give his services to the Conservatory. This engagement will render the faculty of the Conservatory artistically and musically stronger than it ever has been since its foundation.

Mr. Perkins is arranging systems of study in the different departments which will make the work in the Conservatory of equal value musically to the instruction received educationally in the universities and academies of the country. It is Mr. Perkins' intention to make the Conservatory a musical academy—not a mere association of private teachers, each of whom teaches according to his own individual habit.

The same system will be found throughout the school in all departments. There will be the preparatory work for the younger students, class work for the acquirement of the general knowledge of the principles and theoretical knowledge, classes for the study of musical history, its growth from the earliest inception to the most advanced examples of modern art, tracing from decade to decade, from generation to generation, and from century to century, the growth and progress made in the world of music.

The course of study in this branch of musical education will be just as thorough as the teaching of the technical principles of execution in musical art will be in the acquirement of proficiency as players or singers. In short, it is Mr. Perkins' intention to place this Conservatory at the head of institutions of musical learning in the United States.

In other departments are Arthur Dunham, Adolph Rosenbecker, George Lewis, Carl Woodruff, E. A. Emery, Mrs. Lavenia K. Joplin and Jan Blomquist, all of whom are eminent in the musical world. The Dramatic department will be exceedingly strong. Fred-eric Karr has been for some years in the Conservatory and Ralph Evans Smith has been engaged to give his unequalled work to students of dramatic art.